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SEPTEMBER 2025

THE BURLINGTON MAGAZINE

Italian art

Botticelli in Mexico City | Nicola da Urbino | Signorelli | Bernini | Canaletto and Visentini
Leonardo da Vinci | Giovanni Baglione | Les Très Riches Heures | Ernő Goldfinger

FINE ARTS
PARIS

GRAND PALAIS
20-24 SEPT. 2025

100 INTERNATIONAL ART GALLERIES
20 DISCIPLINES

Organised by

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In partnership with

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fabparis.com

Photo : ©SimonLerat

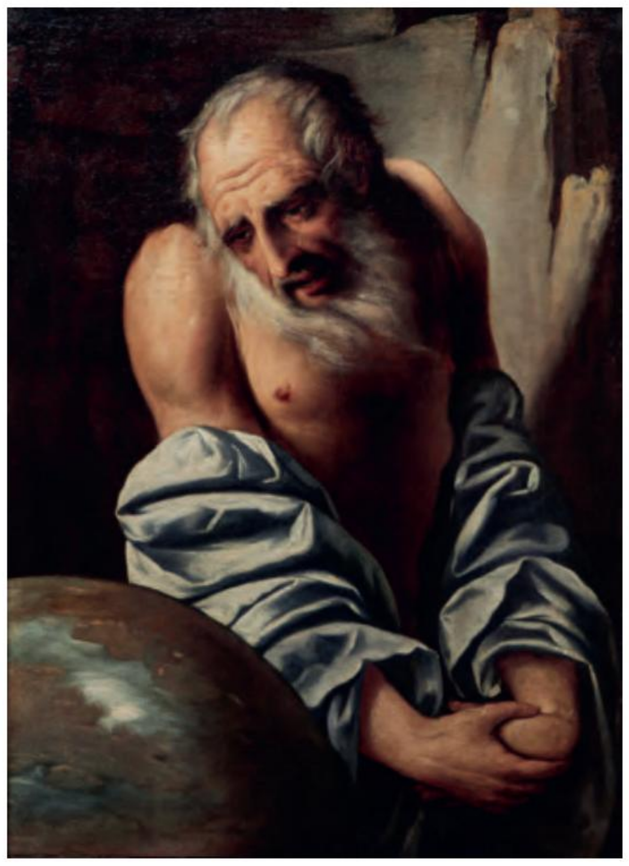
GIOVANNI FRANCESCO BARBIERI, called GUERCINO (1591–1666)

Sleeping Endymion, late 1650s

ROBILANT+VOENA

20–24 September 2025
Grand Palais, Paris

FINE ARTS LA BIENNALE FAB PARIS



Heraclitus, by Pietro della Vecchia (1603–78). Oil on canvas, 97.5 by 70 cm. **GALERIE RATTON-LADRIÈRE, PARIS**

Predella panel from the San Giorgio a Ruballa polyptych, by Bernardo Daddi (c.1290–1348). 1348. Tempera and gold on panel, 21 by 38.6 cm. **BRIMO DE LAROUSSIHLE, PARIS**

Femina ē cosa mobil per natura
Vnde io seo ben che vn amoroso stare
Su cor di dona picol tempo dura
Nulla ferre causa est in qua non femina lorem moueris

Leaf from book by a master in calligraphy. Italy, 1500. Manuscript on paper, 20.4 by 13.4 cm. **LIBRAIRIE CLAVREUIL, PARIS**

THIS YEAR'S EDITION OF FINE ARTS LA BIENNALE (FAB), held at the Grand Palais in Paris, introduces special displays dedicated to the decorative arts and the Art Deco movement in celebration of the centenary of the International Exhibition of Modern Decorative and Industrial Arts held at the same venue in 1925. These displays will sit alongside the main showcase of fine art, antiques, furniture and jewellery from one hundred international specialist dealers. Held two months earlier than previous iterations, the fair heralds the beginning of Paris's autumn art season.

Echoing the Art Nouveau architecture of the Grand Palais, *Art Deco at 100* will feature, among a broader selection, twenty museum-quality French Art Deco pieces presented by Galerie Vallois, Paris – one of the movement's early proponents. A display of eighteenth-century French decorative arts from the Musée Nissim de Camondo, closed for renovation until 2026, will offer visitors a rare opportunity to see objects from the collection of the late Moïse de Camondo outside the *hôtel particulier*. As part of the fair, art historian Jean-Hubert Martin, former director of the Musée National d'Art Moderne, Paris, and Kunsthalle Bern, will curate an exhibition titled *Disordered Beauties*, featuring 140 works of art in a broad range of genres, that draws on the rich holdings of special objects from many of the exhibiting galleries.

For more information, please visit **fabparis.com**

Portrait of a young man in profile, by Charles Mellin (1597–1649). c.1630. Oil on marble, 54 by 54 cm. **GALERIE ERIC COATALEM, PARIS**

Head of a girl, raising her eyes to heaven, by Rosalba Carriera (1673–1757). Pastel on blue paper, 35.5 by 29.5 cm. **GALERIE DE BAYSER, PARIS**

OLD MASTER PAINTINGS

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Still life with copper jug, flower and fruit, by Bernardo Strozzi, called Il Cappucino (1582–1644). 1610–15. Oil on canvas, 38 by 50.5 cm.
ENRICO FRASCIONE, FLORENCE

Louis XVI mantel clock. Vase, late Ming celadon. 1600–44. Clock movement by Gilles L'Aîné. France, c.1775. 49.5 by 40.5 by 32 cm.
GALERIE LÉAGE, PARIS

The triumph of Lucius Aemilius Paulus after the Battle of Pydna, by Bernardo di Stefano Rosselli (1450–1526). c.1470. Front of a cassone, tempera, gold and silver on panel, 57.8 by 157.8 cm.
G. SARTI, PARIS

Sideboard, by Agnès De Frumerie (1869–1937) and Adrien Dalpayrat (1844–1910). c.1895. Carved oak and glazed stoneware, 245 by 200 by 66 cm.
GALLERY TREBOSC & VAN LELYVELD, PARIS

Mask study for Hanako Type E 1907–1908, by Auguste Rodin (1840–1917). Cast c.1920–25. Bronze, all'antica green patina, 17.9 by 11.4 by 11.9 cm.
UNIVERS DU BRONZE, PARIS

Geneviève Sophie Le Couteulx du Molay (1753–1801), by Élisabeth Vigée Lebrun (1755–1842). 1788. Oil on canvas, 100 by 79 cm.
MUSÉE NISSIM DE CAMONDO, PARIS

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Albrecht Duerer. The Bagpiper. 1514. Copperplate engraving.

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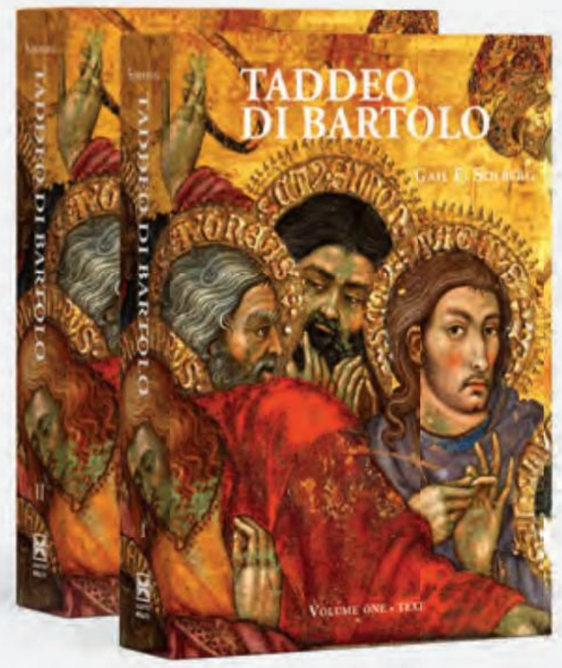
TADDEO DI BARTOLO

Siena's Painter in the Early Quattrocento

By Gail E. Solberg



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Die Frauen der Antike (*Women of Antiquity*), by Anselm Kiefer. 1999–2002. Mixed-media sculptures in a greenhouse, 17 parts, dimensions variable. (© Anselm Kiefer; photograph Charles Duprat).

CHARLES RATTON & GUY LADRIÈRE

ANTIQUE - MOYEN AGE - ARTS PRIMITIFS - DESSINS
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BRITISH ART FAIR

Saatchi Gallery, London | 25th–28th September 2025 | britishartfair.co.uk

Table Piece XCV, by Anthony Caro (1924–2013). 1970. Painted steel, 35.6 by 59.7 by 64.8 cm.
WILLOUGHBY GERRISH, LONDON AND THIRSK

The Holy Ghost, by Tristram Hillier (1905–83). 1939. Crayon and water-colour on paper, 56 by 37 cm.
PATRICK BOURNE & CO., LONDON

Little holyhock, by Cecilia Moore. 2024. Copper, sheet bronze, patina and paint, 26 by 20 by 16 cm.
CAVALIERO FINN, LONDON

NOW IN ITS THIRTY-THIRD EDITION, the British Art Fair returns to the Saatchi Gallery this September. More than eighty dealers from across the United Kingdom will exhibit works ranging from the early twentieth century to the present day, including pieces by Henry Moore, Barbara Hepworth and Stanley Spencer, alongside works by established contemporary creators, like Bridget Riley.

This year's curated sections include *Unsung*, which will present the work of around thirty Modern British artists who were overlooked in their lifetime, such as William Burns; *SOLO Contemporary*, which will focus on individual presentations by emerging artists; while *Digitalism* will explore intersections between digital technology and visual art.

The British Art Fair provides a meeting point for historical perspective and current practice, presenting a considered survey of Modern and Contemporary British art. Collectors can buy with confidence and the more casual visitor can discover the rich variety of the last century of British artistic practice.

For more information visit **britishartfair.co.uk**

Study for 'John Donne arriving in Heaven', by Stanley Spencer (1891–1959). 1911. Oil on paper laid on card, 16.5 by 16.5 cm.
ABBOTT AND HOLDER, LONDON

The boatyard, by William Burns (1921–72). c.1952. Oil on board, 60 by 90.5 cm.
THE SCOTTISH GALLERY, EDINBURGH

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25 – 28 September 2025

Saatchi Gallery

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Artwork: Ivon Hitchens, *Four Depths*, 1970
signed and dated; signed and dated verso
oil on canvas, 46.4 x 143.5 cm
Artwork courtesy of Jenna Burlingham Gallery

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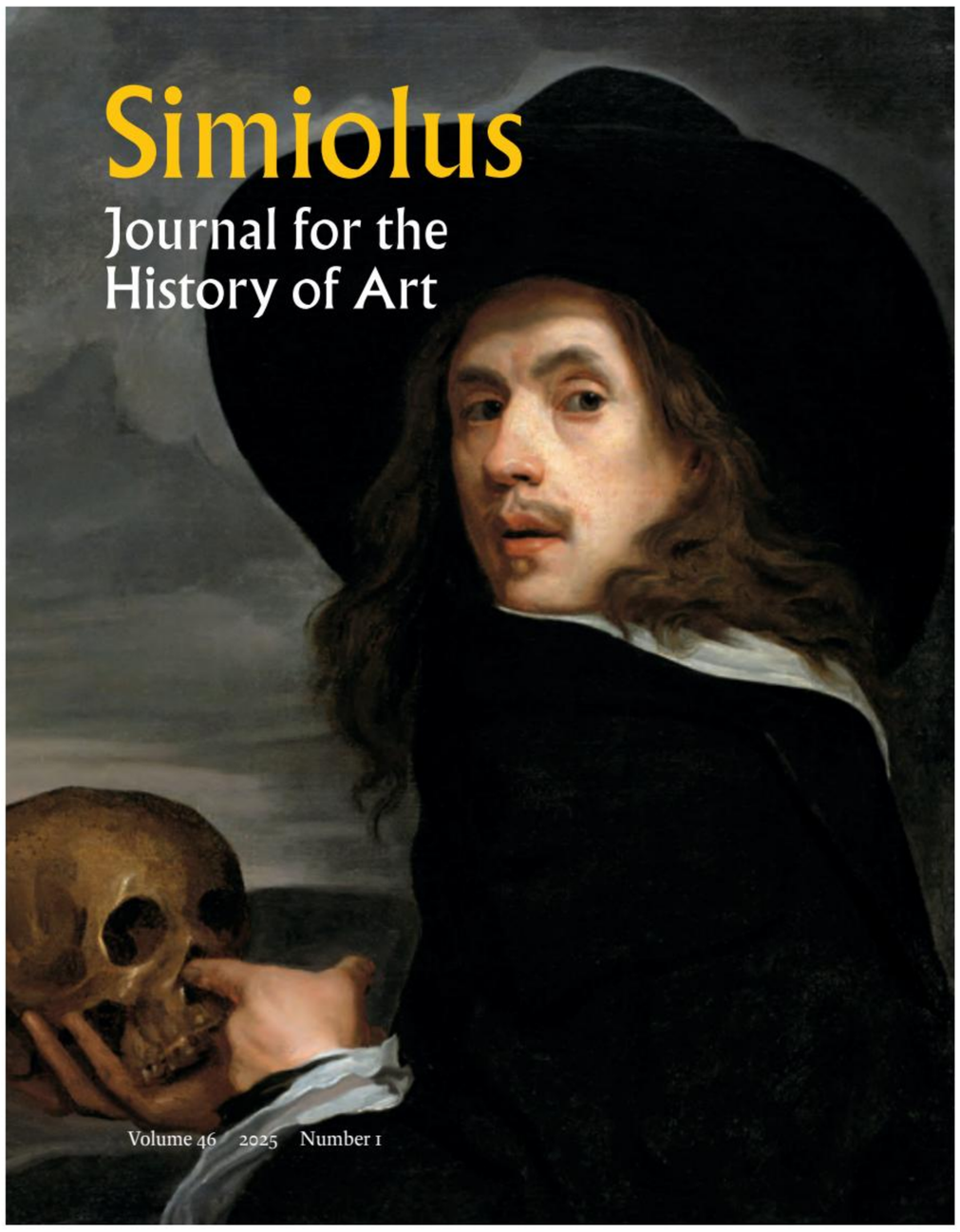

In the present issue of *Simiolus*, Stephan Kemperdick critically reviews the traditional identification of the man portrayed by Jan van Eyck as Niccolò Albergati, and Harald Deceulaer discusses spectacular, newly discovered documents on Michael Sweerts in Brussels, offering a unique insight into his spirituality. Ankie de Jongh Vermeulen reveals contacts between César Domela Nieuwenhuis, Hilla Rebay and Solomon R. Guggenheim, while Susana Puente Matos proposes a new interpretation of Pyke Koch's oeuvre, based on recently uncovered biographical information. Finally, Boudewijn Bakker reviews Walter Melion's English translation of Karel van Mander's *Grondt der edel vry Schilder-const*, and Thijs Weststeijn reviews Aaron Hyman's *Rubens in Repeat*.

Institutions pay € 100 a year and individuals pay € 60. Visit simiolus.nl for the conditions of subscription and information on how to advertise, where to send your copy and how to order back issues not yet available via JSTOR. We are now also accepting submissions for the 2025 Haboldt-Mutters Prize.

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FINE ANTIQUES
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OF ART.

B.

18–23 September 2025
Palazzo Barberini

ARTE E COLLEZIONISMO A ROMA

Hercules and Omphale, by Giuseppe Maria Mazza (1653–1741). 1700–10. Terracotta, 52 by 63 cm.
STUART LOCHHEAD SCULPTURE, LONDON

ORGANISED BY THE ASSOCIAZIONE ANTIQUARI D'ITALIA, who are also responsible for the long-established and prestigious Biennale Internazionale dell'Antiquariato di Firenze, the Arte e Collezionismo event in Rome upholds the same commitment to outstanding quality. Following the success of its inaugural edition in 2023, the fair's second iteration sees sixty-three old masters and antique specialists convene at the Palazzo Barberini, the seventeenth-century palazzo that houses the collection of the Galleria Nazionale d'Arte Antica. Paintings, drawings, sculptures, furniture and decorative arts are vetted by dedicated scientific committees comprising experts and art historians, reflecting the fair's emphasis on research, scholarship and intellectual exchange.

Arte e Collezionismo is the first industry fair to benefit from the tax reduction on the sale and import of works of art in Italy – from twenty-two to five per cent – marking a significant endorsement of the capital's position within the art market. The fair draws an audience of Italian and international collectors, dealers and enthusiasts and presents exceptional works of art, many of which are previously unseen and unpublished.

Visit **antiquariditalia.it/it/ac_roma/2025** for more information.

Duke Ferdinando Orsini, by Ottavio Leoni (1578–1630). 1625–28. Oil on copper, 22 by 17.5 cm.
ROB SMEETS OLD MASTER PAINTINGS, GENEVA

Sacrifice of Isaac, by the Master of Resina (active c.1610–c.1620). c.1615. Oil on canvas, 219 by 155 cm.
MAURIZIO NOBILE FINE ART, BOLOGNA AND PARIS

Tabernacle. Italy, c.1520. Marble, 92 by 74 by 18 cm.
BOTTICELLI ANTICHITÀ, FLORENCE

Allegory of Envy, by Giuseppe Mazzuoli (1644–1725). 1701. Marble, 70 by 165 cm.
BRUN FINE ART, MILAN, LONDON AND FLORENCE

CARLO ORSI

Old Master Paintings and Sculpture

Giovanni Paolo Panini
Architectural Capriccio with a Sibyl in Front of the Pyramid of Cestius **(detail)**
Oil on canvas, one of a pair, 49.5 x 64.7 cm

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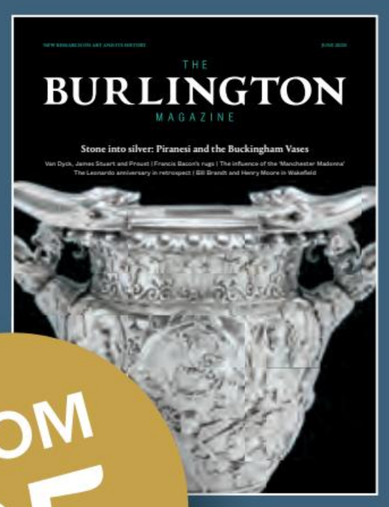

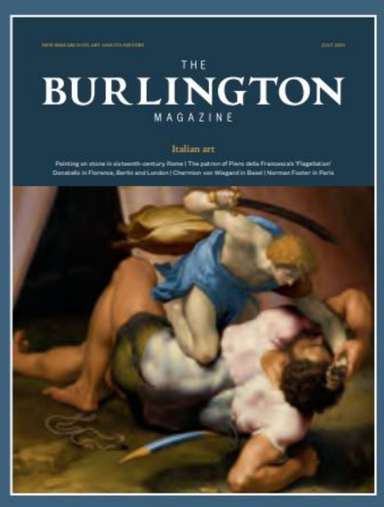

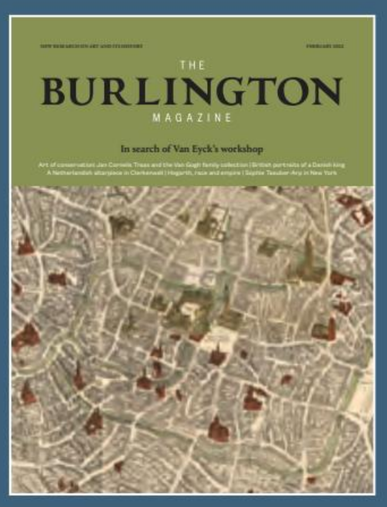

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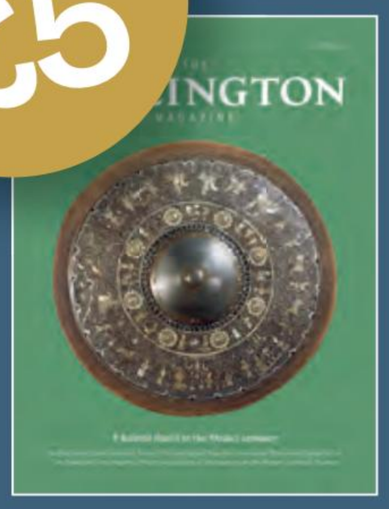

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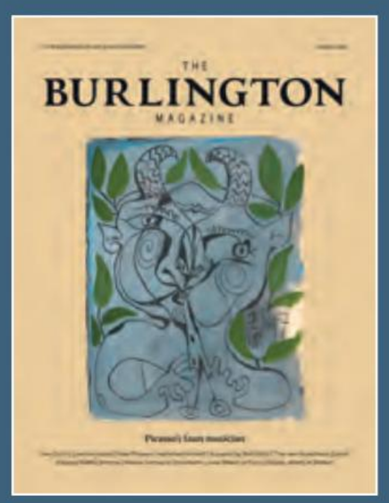

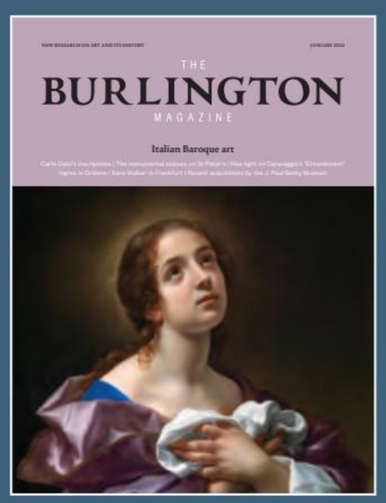

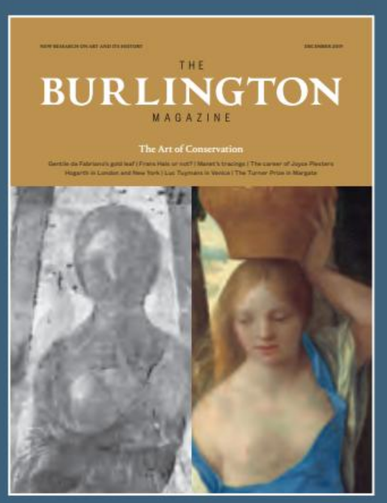

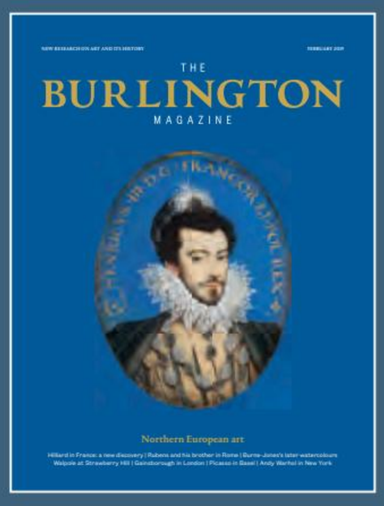

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